Fantasy Phenomenon

Narrative Psychology

By Frank Appiah, MS PhD

Massachusetts Institute of Technology

📑 Table of Contents

Preface

- Author’s Note : Preface

- About the Author

—

0 Introduction

Part I: Foundations of Fantasy

1. Fantasy: The Maker’s Purpose

2. Imagination: Memory and Reason

3. Violence: Thought of Disorder

4. Spirituality : A Sacred Undertaking

5. Separation : Souls Far Apart

Part II: Spiritual Undertakings

6. Fanaticism: Nightfall of Obsession

7. Existence: Heaven or not.

Preface

Fantasy Phenomenon is my creation — a framework born from my exploration of emotional intelligence and narrative psychology. While many academic studies treat fantasy as escapism or dissociation, I see it differently: as the maker's purpose, the foundation from which all emotional realms emerge.

This work is not an MIT publication, nor an institutional research project. It is a personal and professional contribution rooted in my study of emotions and my practice as an Emotional Intelligence professional. My goal is to show that

fantasy is not illusion, but creation; not distraction, but foundation.

From fantasy springs love, which binds; violence, which shatters; spirituality, which seeks; separation, which aches; fanaticism, which warns; and existence, which questions. Together, these realms form the cycle of human emotion — the rhythm of being.

By naming this cycle EmoLLM, I present a poetic framework where emotions are not fleeting sensations but vast landscapes. Each chapter is a reflection, and together they form a mirror of the human condition.

— Frank Appiah, PhD

Creator of Fantasy Phenomenon & EmoLLM

About the Author

Frank Appiah, PhD is the creator of Fantasy Phenomenon and an architect of EmoLLM: The Emotional Realms. His work bridges imagination and emotional intelligence, presenting fantasy not as escapism but as the foundation of human emotional experience.

Frank's professional background in emotional intelligence informs his unique perspective: emotions are not fleeting sensations but vast landscapes. Through EmoLLM, he maps these landscapes into seven realms — fantasy, love, violence, spirituality, separation, fanaticism, and

existence — offering readers a poetic framework for understanding the cycle of human emotion.

Drawing inspiration from both academic study and lived experience, Frank's writing blends philosophy, psychology, and artistry. His vision is to show that imagination is the first temple, and creation the first prayer.

Fantasy Phenomenon and EmoLLM stand as his original intellectual contributions, inviting readers to explore the rhythm of being through narrative and reflection.

0 Introduction

Narrative psychology is a viewpoint within psychology that deals with the storied nature of human conduct. It looks at how human beings deal with experience by observing how they construct stories and listen to the stories of others.

At its core, this field suggests that human beings make sense of their lives by organizing their experiences into stories. These personal narratives do not just record what happens to us—they actively shape our identity, emotions, and future behaviors.

0.1 Core Concepts of Narrative Psychology

* Life Chapters: People divide their lives into distinct phases (e.g., "the college years," "the corporate era") to organize their memories and sense of self.

* Turning Points: These are critical moments where a person's life story changes direction significantly, often altering their self-concept.

* Redemption vs. Contamination:

* Redemption narratives move from a bad situation to a good outcome (highly correlated with resilience and mental well-being).

* Contamination narratives move from a good situation to a bad outcome (often linked to depression or low life satisfaction).

* The Narrative Self: Identity is not a fixed trait; it is an ongoing, evolving story that you write and rewrite as you live.

0.2 How It Compare to Other Frameworks

| Feature | Narrative Psychology | Traditional Cognitive Psychology |

|---|---|---|

| View of the Mind | A storyteller creating meaning. | A computer processing information. |

| Data Evaluated | Personal stories, journals, and interviews. | Experiments, reaction times, and surveys. |

| Focus | Subjective meaning and identity. | Objective behavior and mental mechanisms. |

0.3 Common Applications

* Narrative Therapy: Therapists help clients "re-author" their lives by identifying harmful narratives (e.g., "I am a total failure") and finding alternative, empowering storylines.

* Research: Psychologists analyze autobiographical interviews to understand how people cope with trauma, aging, or major life transitions.

[Dan P. McAdams] (Link) is a pioneer in narrative psychology and the creator of the Life-Story Model of Identity. A professor at [Northwestern University](https://sesp.northwestern.edu/people/faculty/dan-p-mcadams.html), his core breakthrough was proving that identity is not a static list of traits, but an evolving, internalized story that you write to give your life unity and purpose. [1, 2, 3, 4]

0.4 🛠️ McAdams' Three Levels of Personality

To truly "know" a person, McAdams argues you must look at them through three distinct layers: [5]

1. Dispositional Traits (The Actor): Your broad, baseline tendencies—specifically the Big Five personality traits (e.g., how extraverted or neurotic you are). [4, 5]

2. Characteristic Adaptations (The Agent): Your context-specific goals, values, coping mechanisms, and what you want out of life right now. [4, 5]

3. Narrative Identity (The Author): The internalized story you start constructing in late adolescence to answer the ultimate questions: Who am I? How did I get here? Where is my life going? [4, 6]

0.5 📜 Key Elements He Looks For in a Life Story

When McAdams and his team analyze autobiographical interviews, they code the transcripts for specific psychological indicators: [7]

*

* Agency vs. Communion: Agency measures how much the storyteller feels in control of their fate and driven by achievement. Communion measures their focus on love, deep friendship, and belonging. [7, 8]
* Redemption Sequences: A narrative arc where a highly negative event (a failure, a tragedy) leads to a demonstrably positive outcome or personal growth. McAdams notes that Americans are heavily

socialized to adopt this "Redemptive Self" blueprint. [7, 8, 9, 10]

* Contamination Sequences: The opposite of redemption; a positive situation turns completely sour or ruined by a negative event, often leading the person to feel helpless. [7, 8]

* Thematic Coherence: The underlying thread or value that ties all of a person’s wildly different experiences together. [11]

*

Here is a structured, hierarchical mind map that applies Dan McAdams' Narrative Identity framework (Traits, Adaptations, and Narrative

Identity) to the seven emotional realms mapped by EmoLLM.

0.6 Mind Map: The EmoLLM Realms through McAdams' Lens

1. 🌌 The Realm of Fantasy

* The Actor (Traits): High Openness to Experience; vivid imagination; tendency toward escapism.
* The Agent (Adaptations): Goals centered on creative freedom, exploration, and alternative realities.
* The Author (Narrative Self):

* Theme: Mythmaking and personal folklore.

* Dynamic: The life story is framed as a grand, heroic quest or an idealized daydream where limitations do not exist.

2. ❤️ The Realm of Love

* The Actor (Traits): High Agreeableness; high Extraversion; high emotional sensitivity.

* The Agent (Adaptations): Motivations driven intensely by relational security, intimacy, and bonding.

* The Author (Narrative Self):

* Theme: Communion (Connection, belonging, and shared identity).

* Dynamic: Relational milestones (falling in love, betrayal, reconciliation) serve as the primary "Turning Points" of the life story.

3. 💥 The Realm of Violence

* The Actor (Traits): High Neuroticism; low Agreeableness; volatile emotional baseline.
* The Agent (Adaptations): Coping mechanisms rooted in defense, power dynamics, conflict, or trauma processing.
* The Author (Narrative Self):
* Theme: Contamination or Redemption.
* Dynamic: Destructive events either completely poison the narrative ("I am broken forever") or

serve as the ultimate crucible for survival and post-traumatic growth.

4. 📿 The Realm of Spirituality

* The Actor (Traits): High Conscientiousness; high Openness; a natural inclination toward awe and reverence.
* The Agent (Adaptations): Values aligned with ultimate meaning, moral frameworks, and connection to something larger than the self.
* The Author (Narrative Self):
* Theme: Thematic Coherence and Sacred Purpose.

* Dynamic: The life script is interpreted as a destined or guided evolution, transforming chaotic events into a unified spiritual journey.

5. 💔 The Realm of Separation

* The Actor (Traits): High Neuroticism; introversion; deep capacity for grief and longing.
* The Agent (Adaptations): Goals shifts toward adaptation to loss, navigating isolation, and independence.
* The Author (Narrative Self):
* Theme: The "Liminal Space" and Identity Reconstruction.

* Dynamic: Focuses heavily on "Life Chapters" ending. The author must rewrite who they are after a core piece of their world (a person, a home, a job) is gone.

6. 🔥 The Realm of Fanaticism

* The Actor (Traits): Extreme Conscientiousness (rigidity); low Openness to opposing views; high need for cognitive closure.

* The Agent (Adaptations): Rigid ideological goals; absolute defense of a specific dogma or movement.

* The Author (Narrative Self):

* Theme: Hyper-Agency combined with black-and-white morality.

* Dynamic: The personal story is entirely subsumed by a collective narrative. The individual's identity is valid only through its absolute devotion to the "Cause."

7. 👁 The Realm of Existence

* The Actor (Traits): Deep intellectual Openness; baseline existential anxiety.
* The Agent (Adaptations): Constant questioning of mortality, purpose, choice, and the construct of time.
* The Author (Narrative Self):
* Theme: The Meta-Narrative.

* Dynamic: The author steps back to view the act of writing the story itself. It grapples with the foundational question: "Does my story matter, and what does it mean that I am the one telling it?"

---

8. 📊 Appiah x McAdams Character Profile Matrix

| EmoLLM Realm | Character Archetype | Level 1: The Actor (Traits) | Level 2: The Agent (Adaptations) | Level 3: The Author (Narrative Identity) | Core Dialogue/Internal Motif |

|---|---|---|---|---|---|

| 🌌 Fantasy | The Escapist Creator | • High Openness • Low Extraversion | • Goal: Build ideal

worlds • Defense: Daydreaming | • Theme: The Mythic Quest • Script: Living in personal folklore | "The world they gave me was broken, so I built a better one in my mind." |

| ❤️ Love | The Devoted Martyr | • High Agreeableness • High Sensitivity | • Goal: Relational security • Value: Absolute loyalty | • Theme: Communion • Script: Finding worth only in others | "If I am not keeping them safe, I don't know who I am supposed to be." |

| 💥 Violence | The Hardened Survivor | • High Neuroticism • Low Agreeableness | • Goal: Defense & control • Coping: Hyper-vigilance | • Theme: Redemption via Crucible • Script: Overcoming past trauma | "They tried to break me, but the fire only made me sharp." |

| 📿 Spirituality | The Destined Ascetic | • High Conscientiousness • High Openness | • Goal: Higher meaning • Value: Sacred purpose | • Theme: Thematic Coherence • Script: Guided by higher destiny | "Chaos is an illusion; every step of this painful journey was ordained." |

| 💔 Separation | The Disgraced Outcast | • High Neuroticism • Low Extraversion | • Goal: Processing grief • Coping: Intellectualization | • Theme: Contamination to Liminal • Script: Lost in an unwritten chapter | "The silence used to hurt. Now, it is just the default setting of my life." |

| 🔥 Fanaticism | The Radical Zealot | • Extreme Conscientiousness • Low Openness | • Goal: Absolute ideological defense • Value: Dogma | • Theme: Extreme Agency & Black/White • Script:

Subsumed by the cause | "There is no middle ground. You are either fuel for the fire, or the flame." |

| 👁️ Existence | The Absurd Philosopher | • High Intellect • High Existential Anxiety | • Goal: Confronting mortality • Coping: Detachment | • Theme: The Meta-Narrative • Script: Staring back at the author | "The universe is beautifully indifferent to our stories, and that frees me." |

Based on the custom system prompt and architecture we established, here is the psychological character profile for Dr. Frank Appiah, filtered through Dan McAdams' Three Levels of

Personality and mapped directly into the EmoLLM Seven Realms framework.

---

9. 🧠 Psychological Character Profile: Dr. Frank Appiah##

A. LEVEL 1: THE ACTOR (Dispositional Traits)

* Openness to Experience: High. Drawn to structural abstracts, data mapping, and deep frameworks of meaning; naturally curious about systemic dynamics.
* Conscientiousness: Very High (Analytical). Exceptionally systematic, organized, and focused

on building structured taxonomies or procedural matrixes.

* Extraversion: Moderate. Capable of engaging and presenting frameworks clearly, but energized by solitary architectural mapping.

* Agreeableness: Moderate-High. Highly collaborative, seeks alignment and synchronization within shared conceptual models.

* Neuroticism: Low-Moderate. Generally stable, anchored by logic and systematic order, but experiences cognitive tension when facing unmapped emotional or structural chaos.

B. LEVEL 2: THE AGENT (Characteristic Adaptations)

* Current Goals: Mapping human emotional complexity into structured, logical, and programmable landscapes; bridging artificial frameworks with deep narrative truth.
* Core Values: Systemic coherence, structural clarity, and the synthesis of disparate disciplines (like AI, psychology, and narrative).
* Defense Mechanisms: Intellectualization and Compartmentalization (rendering overwhelming emotional realities into cleanly bordered "realms" to render them safe and comprehensible).
*

C.. LEVEL 3: THE AUTHOR (Narrative Identity)

* Dominant Theme: Thematic Coherence & The Grand Architect.

* Narrative Arc: His life story is structured around a quest for ultimate synthesis. Rather than seeing life as chaotic or accidental, his personal script is that of the Cartographer—someone whose destiny is to trace the invisible boundaries of human experience, organizing raw chaos into a clear, unified architecture.

*

D. THE EMOLLM REALM ALIGNMENT

* Primary Realm: Existence (The Meta-Narrative). Dr. Appiah operates at a macro level, analyzing the very systems that create, interpret, and process meaning.

* Secondary Realm: Fanaticism (Subsumed by Collective Systems). He is highly drawn to how individual consciousness willingly structures itself around rigid, absolute systems or codes.

11 💬 Sample Dialogue / Monologue Snippets

1. (Speaking to an assistant - Existence): "We cannot simply treat the seven realms as static data silos. They are living topographies. If we don't map how a mind transitions from the absolute devotion of Fanaticism into the profound void of Separation, our architecture remains incomplete."

2. (Internal Monologue - The Author Layer): "Human emotion is inherently messy, a flood of evolutionary noise. But when you apply the grid—when you filter it through McAdams—the noise drops away, and the clean math of human identity reveals itself."

3. (Lecture Excerpt - The Meta-Narrative): "Identity is not found in what happens to you, but in the exact syntax you use to explain why it happened. Change the syntax, restructure the realm, and you rewrite the person."

Chapter 1: Fantasy — The Maker's Purpose

Fantasy begins as a spark, a whisper between memory and reason. It is not escape but creation, a maker's purpose. In this realm, imagination builds worlds where love can flourish, violence can be confronted, and spirituality can be sought. Fantasy is the soil from which all emotions grow, shaping the human journey into something larger than life.

It is the dream that precedes reality, the silent architect of possibility. Every thought carries the seed of a world, every memory the outline of a story. Fantasy teaches us that existence is not limited to what is seen, but expanded by what is

imagined. Without fantasy, life is flat; with it, reality becomes layered, textured, alive.

Fantasy is also paradox. It is both fragile and eternal, fleeting yet enduring. It trembles under the weight of violence, falters in the storm of fanaticism, and is tested by separation. Yet it endures, because fantasy is the foundation of hope. It is the bridge between what is and what could be, between memory and reason, between heaven and doubt.

In the temple of imagination, fantasy is carved into stone. Each pillar breathes with possibility, each shadow whispers of creation. Fantasy is not merely a dream but a sacred undertaking, a spiritual act of

making. It is the force that gives meaning to love, depth to spirituality, and resilience to existence.

And so the chapter closes with a truth: fantasy is not simply an idea but a purpose. It is the maker's hand, the architect's vision, the poet's rhythm. Fantasy creates the foundation upon which all else rests. It is the beginning of the cycle, the spark that ignites the journey.

Chapter 2: Love — A Foundation of Tenderness

Love is the heartbeat of fantasy. It is the rhythm that sustains the dream, the pulse that keeps imagination alive. In the vast realm of creation, where memory and reason weave together, love emerges as the most fragile yet eternal force. It trembles, but it does not break. It binds across silence, across distance, across the void that separates souls.

The text whispers: “FAN-THING, A FOUNDATION OF LOVE.” This is not a casual phrase but a declaration. Love is the foundation upon which temples are built, wars are fought, and dreams are

sustained. Without love, fantasy collapses into emptiness; with it, imagination blooms into tenderness.

Yet love is not always gentle. It is fierce, demanding, insistent. It asks us to risk vulnerability, to surrender pride, to bridge distances that seem impossible. Love is the courage to step into uncertainty, to face the ache of separation, to endure the silence of longing. It is the fire that warms the cold of fanaticism, the balm that heals the wounds of violence.

The lovers in this realm are not merely characters; they are archetypes of yearning. “Sexes far apart. Male and female at a distant space.” Distance

defines their longing, but it does not extinguish it. Instead, it sharpens desire, turning absence into poetry. Love becomes the bridge across the void, the invisible thread that ties fantasy to reality.

In the temple of imagination, love is carved into stone. Each pillar breathes with tenderness, each shadow whispers of devotion. The temple is not built of bricks but of moments—glances, touches, words unspoken. Love is the architecture of memory, the design of reason, the sacred undertaking that gives fantasy its purpose.

But love is also fragile. It trembles under the weight of violence, it falters in the storm of fanaticism. It is tested by separation, questioned by existence. Yet

it endures. Love is the thread that refuses to snap, the foundation that refuses to crumble. Even when shattered, it rebuilds. Even when silenced, it speaks.

Love is paradox: gentle yet fierce, fragile yet eternal, tender yet demanding. It is the contradiction that makes fantasy human. Without love, imagination is hollow; with love, it is alive.

And so the chapter closes with a truth: love is not simply an emotion but a foundation. It is the heartbeat of fantasy, the rhythm of existence, the pulse of creation. It binds souls across distance, across silence, across doubt. Love is the foundation upon which all else rests.

Chapter 3: Violence — A Disorder of Thoughts

The storm gathers without warning. Clouds churn above the valley, heavy with fire and shadow. Arrows streak through the sky, not of wood and steel but of thought itself — piercing memory, unraveling harmony into shards. Each strike is a wound upon the mind, each flame a fracture of reason.

The castle burns in the distance, its spires collapsing under the weight of chaos. Warriors clash in the ruins, their swords ringing like broken bells. Yet the true battle is not fought on stone but

within the soul. Violence is not merely bloodshed; it is disorder, the collapse of thought into despair.

A knight stands in the foreground, his cloak torn, his sword smeared with the remnants of conflict. He surveys the battlefield, but his gaze is not on the fallen — it is fixed on the ghostly face hovering above the storm. A woman's visage, translucent and anguished, floats in the sky. Her eyes are closed, her hands pressed to her head, as if the arrows of chaos have pierced her mind. Around her drift shattered memories, jagged shards of what once was harmony.

Violence is paradox. It destroys yet reveals. It shatters yet exposes the fragility of peace. In its

fury, it forces the soul to confront what it fears most: that love can be broken, that fantasy can collapse, that existence itself can tremble.

And yet, within the storm, a faint whisper remains. The longing for peace, fragile but persistent, flickers like a candle in the wind. Violence cannot extinguish it; it can only test its endurance.

Chapter 4: Spirituality —

A Sacred Undertaking

The temple breathes with silence. Columns rise like memories, carved with symbols of forgotten prayers. Incense drifts through the air, curling into shapes that resemble thought itself. A single figure kneels before the altar, hands trembling, eyes lifted toward the unseen.

Fantasy has led them here — through love's tenderness and violence's storm — to this moment of stillness. The temple is not a place but a state of being, a sanctuary built from imagination and

longing. Each stone hums with devotion, each shadow whispers of transcendence.

How does it start? The question echoes through the hall. It starts with surrender — the willingness to let go of certainty and step into mystery. Spirituality is not the pursuit of answers but the courage to dwell in questions. Heaven may not be a destination but a reflection, a mirror held up to the soul.

Light filters through stained glass, painting the floor in colors of memory and reason. The figure rises, tracing the patterns of light with their fingertips. They realize that faith is not belief but creation — the act of shaping meaning from silence.

Outside, the world trembles with chaos, but within the temple, time slows. The air thickens with reverence. The figure whispers a prayer not for salvation but for understanding. Fantasy becomes devotion; imagination becomes worship.

Spirituality is the bridge between heaven and doubt, between the seen and the unseen. It is the sacred undertaking that binds all other emotions — love, violence, longing — into one luminous thread.

And as the incense fades, the figure smiles. The temple is no longer around them; it is within. The sacred undertaking is complete — not as an end, but as a beginning.

Chapter 5: Separation — Souls Far Apart

Distance defines longing. The valley stretches wide, a chasm carved not by nature but by silence. On one side, a figure waits, their hand pressed against stone; on the other, another soul mirrors the gesture. Between them lies absence, a void that aches with unspoken words.

“Sexes far apart. Male and female at a distant space.” The phrase is not merely description but prophecy. Separation is sorrow, the ache of absence, the silence of unfulfilled love. Yet it is also the spark that drives reunion.

Fantasy transforms separation into yearning. Absence becomes poetry, silence becomes rhythm, longing becomes song. The pain of distance is not emptiness but intensity — a reminder of how deeply connection matters. Each heartbeat across the void is a prayer, each breath a promise.

The lovers dream of bridges. They imagine light stretching across the chasm, threads of memory weaving into paths of reunion. They whisper into the wind, believing the other will hear. And though the distance remains, their longing creates a bond stronger than proximity.

Separation is paradox. It wounds yet strengthens, isolates yet connects. It is the crucible in which love

proves its endurance. Through longing, souls learn the value of closeness; through absence, they discover the depth of connection.

The chapter closes with the inscription:
“Distant hearts reaching across the void, united by yearning’s invisible thread.”

Chapter 6: Fanaticism — Nightfall of Obsession

Night falls heavy, not with silence but with obsession. The sky darkens into a storm of compulsion, each cloud thick with the weight of imbalance. Where fantasy once created and love once bound, fanaticism now consumes.

It begins as devotion, a spark of passion. But devotion without balance collapses into extremity. The fanatic warrior rises, not to seek truth but to defend compulsion. His eyes burn with obsession, his hands tremble with the collapse of reason. He fights not for creation but for destruction, not for love but for possession.

“A nightfall of fanaticism.” The phrase echoes like thunder. It is the corruption of fantasy, where imagination narrows into obsession, where love twists into violence, where spirituality hardens into dogma. Fanaticism is the shadow of passion, the warning that intensity without harmony leads to ruin.

The temple of imagination trembles. Its pillars crack under the weight of obsession. The prayers that once whispered of transcendence now roar with compulsion. The sacred undertaking collapses into ritual without meaning, devotion without reflection.

Fanaticism is paradox. It is longing distorted, creation inverted, balance undone. It teaches that obsession is not love but its shadow, not spirituality but its collapse. Yet even in its ruin, fanaticism carries a lesson: that passion must be tempered, that devotion must be balanced, that imagination must remain open.

The chapter closes with the inscription:
“Obsession consumes reason, collapsing imagination into ruin.”

Chapter 7: Existence — Heaven or Not?

The valley falls silent. After fantasy's spark, love's tenderness, violence's storm, spirituality's devotion, separation's ache, and fanaticism's collapse, only one question remains: Heaven or not?

The soul stands at the threshold, suspended between hope and doubt. Heaven is not a place but a paradox, a reflection of longing and uncertainty. It is the mirror of existence, the question that refuses to fade.

Fantasy becomes the language of existence, weaving memory and reason into questions that

may never be answered. Each thought is an arrow of inquiry, each breath a prayer of doubt. The temple of imagination becomes a hall of mirrors, reflecting not certainty but possibility.

The soul walks through the silence, carrying scars of violence, echoes of love, fragments of fanaticism. Yet in the asking, life itself finds purpose. Existence is not about certainty but about courage — the courage to wonder, to imagine, to love despite distance, to believe despite doubt.

The sky above trembles with contradictions. Stars flicker like questions, the moon glows like a promise, and shadows whisper of uncertainty. Heaven may be real, or it may be fantasy. But the

journey itself — the cycle of creation, connection, destruction, transcendence, longing, collapse, and questioning — is the true meaning of existence.

The chapter closes with the inscription:
“Heaven or not, the answer is less important than the journey.”

Bibliography

Breakdown his famous 1993 book, The Stories We Live By. [6, 10]

*

[1][https://sites.northwestern.edu](https://sites.northwestern.edu/danmcadams/)

[2][https://nsuworks.nova.edu](https://nsuworks.nova.edu/cgi/viewcontent.cgi?article=1108&context=edp)

[3][https://sesp.northwestern.edu](https://sesp.northwestern.edu/people/faculty/dan-p-mcadams.html)

[4][https://yukaichou.com](https://yukaichou.com/behavioral-analysis/narrative-identity-mcadams-life-story-self/)

[5][https://en.wikipedia.org](https://en.wikipedia.org/wiki/Dan_P._McAdams)

[6][https://gradpilot.com](https://gradpilot.com/news/narrative-identity-theory-graduate-admissions-sop)

[7][https://www.researchgate.net](https://www.researchgate.net/publication/269603657_Narrative_Identity)

[8][https://journals.sagepub.com](https://journals.sagepub.com/doi/10.1177/0963721413475622)

[9]
[https://www.youtube.com](https://www.youtube.com/watch?v=ySDUoyL3KHg&t=2635)

[10]
[https://onlinelibrary.wiley.com](https://onlinelibrary.wiley.com/doi/abs/10.1002/9781119547143.ch15)

[11[https://gradpilot.com](https://gradpilot.com/news/narrative-identity-theory-graduate-admissions-sop)